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to speak...)



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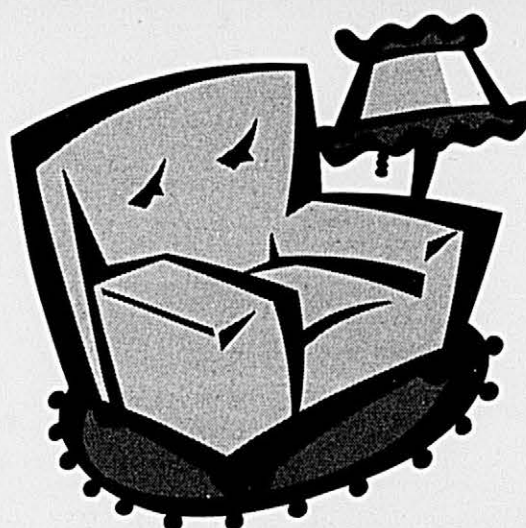
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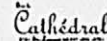
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The McGill Daily

volume 88 number 64

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More Funding for Libraries

It is unfortunate to say, but our libraries are facing a substantial financial crisis. The low value of the Canadian dollar combined with increased journal subscriptions is translating into a reduced purchasing power of our libraries. Currently, some of our libraries are projecting a decrease of no less than 25 % in the overall journal budget. This will result, evidently, in fewer journals available in our libraries although they intend to compensate with electronic journals. Nonetheless, the future in our libraries looks bleak unless the University invests substantial monies in them. First-rate book and journal collections are essential to student and faculty members, particularly those intensively involved into research, as well as in attracting new students to McGill. The administration should therefore consider proper funding of the libraries as an investment in the present and future of McGill University and an utmost priority in current budgetary plans.

Stephen Déry
Doctoral Senator

The Daily welcomes any and all comment, criticism, and letters to the editor. Please drop off at our office in B-03 Shatner, or email us at daily@generation.net, or fax us at 398-8318. Letters should be no more than 300 words.

Erratum

In the March 22 issue, the uncredited feature entitled "CBC in Crisis" was written by Ben Errett. The Daily regrets the error.

EVENTS

Thursday March 25

Tony Scheuhammer talks on Toxicology of mercury and the environment. McDonald Campus Rm 3045. 3:00 p.m.

John and Huntley's Karaoke, A Charity for Romanian Orphans. Clydes, 286 Lakeshore. Cost: a meagre \$5

Friday March 26

Poetry @ Lunch Damian Lopes will read in the Lande Reading Room, 4th-Floor, McLennan Library Building, McGill University at 12:15 p.m.

All are welcome. Admission is free. Info: 398-1565 or 398-4711

McGill Faculty Series. Dale Bartlett & Jean Marchand, piano duo. Works by Rorem, Brahms, Ravel and Debussy. Pollack Hall at 8:00 p.m.

Saturday March 27

CHUTZPAH. A celebration of Contemporary Jewish Culture featuring: Bronna Levy, Les Gitanes, Jacky Starr, Joseph & Davis, Neudorfer, Marni Levitt Trio, Chullunt, Josh Dolgin, Jonathan Goldman, DJ Loud. Petit Campus, 57 Prince Arthur E. at 8:00 p.m. Admission is \$5. at the door.

TONAL ECSTASY, McGill's first and only a-cappella singing group, will host its end of the year concert at the McGill University Chapel. Tickets are \$5, and seating is open. Reservations may be made by calling Matt at 284-9195 or Aditi at 284-4929.

Monday March 29

McGill Song Interpretation Class, Jan Simons, Michael McMahon, coordinators. Works by Hadyn, Enesco, Schumann, Finzi. Free Admission. Pollack Hall at 8:00 p.m.

Tuesday March 30

Scrivener 1999. Official Launch Party. Featuring Readings By: Andrew Davidson, Sylvie Bosher, Sarah Bunston, E. Jane Warren, Elaine O'Connor. McGill Bookstore Cafe at 4:00 p.m.

Sometimes We Forget To Ask Why? "Science and Reality" a panel discussion with professors Mario Bunge, Margaret Sommerville and Margaret Lock. McConnell Engineering Rm. 204. 7:00 p.m.

Ongoing/Upcoming

Mosaica: The McGill Contemporary Dance Ensemble performs March 25-27 and 29-31. 8 pm in Shatner, 3480 McTavish. Students and Seniors, \$6. General admission \$10 call 398-6813

The Gaze, an annual student exhibit run by the Art History Student Organization continues until March 26 in the Art History Department.

Radio On Stage Free live radio drama workshop March 21 to April 3. contact Elvira Truglia 270-6965

Expo 99 - The Student Body. The McGill Physical and Occupational Therapy students presents singing, dancing and comedic skits. March 25

in the Shatner Ballroom, 8 pm. for more info call 284-0244

McGill Center for Loss and Bereavement is offering support groups free of charge for anyone who is experiencing the loss of a family member or friend. For information, please call 398-7067.

Post-abortion support group. Small open discussion group in a comfortable environment to talk, listen, and receive support from others who have had a similar experience. Meets on the 1st and 3rd Tuesday of each month. 8:30 pm. Room 423 in Shatner.

Queer McGill's Bi Group runs every Wednesday @ 5:30 p.m. in the Women's Union (Shatner 423). Come join us!

Queer McGill's Coming Out group runs every Friday @ 5:30 p.m., in the basement of U.T.C. (3521 University St.) Call Queer Line @ 398-6822 for more info.

Queer McGill's Men's Group runs every Friday @ 7:00 p.m. in the basement of U.T.C. (3521 University St.) Call Queer Line @ 398-6822 for more info.

Calls for Volunteers

Shalom Line is offering a Spring Training Program for potential volunteers for is scheduled for April. For more information about Shalom Line, contact Suzanne Herscovitch, Coordinator, Community Information Services, at 345-2645, ext. 3380.

À deux mains is a youth organization seeking translators (English to French). For more info call Sophie at 481-0277

Santropol Roulant is accepting applications for their Skills Exchange Program until April 15. for more info or an application, call Melissa at 282-0245

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Nothing wrong with *Something Wrong*

HOME GROWN THOMAS HELLMAN GIVES AN IMPRESSIVE DEBUT

by Gabe Flores

Thomas Hellman's self-described "professional demo" entitled *Something Wrong* is an eight track EP with a musical richness rarely seen in the musical industry today. Produced, recorded, and mixed by McGill students at McGill's Studio A, this album puts to rest any criticisms of a lack in Montreal's musical talent.

Co-produced and arranged by Hellman's long-time friend, Olaf Gundel, *Something Wrong* is thick with descriptions of the city in various seasons. The timing of this album could not have been better, as it is centered around the familiar idea of weather, affecting how we live, interact, and relate to our surroundings. In a track appropriately entitled 'Spring', Hellman writes, "Snow is melting, rivers running/ Down the streets with colours swinging/ Brother I believe

the city's singing spring is here."

Without a record contract, putting together *Something Wrong* was a labour of love for Hellman. Co-ordinating schedules with six other musicians and Jason Corey, the sound engineer made for many late-night sessions in the studio. Limited studio time on a shoestring budget made for one-take-only recordings of several tracks on the album. This offers a fresh, improvisational snapshot of the immense potential of all the musicians and captures an energy which for some bands takes years to harness. There is much diversity in the songs: the title track features the fame of Phil Clarke of Jazz Pharmacy on the organ; we are given a taste of the group jamming-out in the final track of the album.

With enough material to fill three full-length albums, Hellman

claims that *Something Wrong* is a small offering of the diverse musical influences that have touched him. A fan of the French 'chanson', spoken word, funk and Celtic music, Hellman counts Tom Waits and Leonard Cohen among his favorite artists.

As a perfectly bilingual product of Montréal, Hellman also chose to include a french track (with a Celtic flavour), entitled 'Vent du Nord' on the album. A seamless switch from French to English,



Hellman uses french songwriting to offer a new perspective, and "get away from himself".

In the spirit of Leonard Cohen, Hellman tells stories through his music. Not merely on the theme

of changing seasons, but also on capturing the mood of a 'Lazy Sunday'. However, 'Something Wrong' is not a series of poems read to music, rather, it is a vocal simplicity where Hellman is trying "to say more with [his] voice," where "music is supporting the words."

With the album on its way out to various record companies, Hellman is now concentrating on the stage. Playing every Tuesday night at Café Sarajevo as a duo with Olaf Gundel has offered a chance to experiment with capturing the mood through spoken word and diving into various genres of music.

Thomas Hellman and Olaf Gundel play every Tuesday at 9 p.m. at Café Sarajevo 2080 Clarke St. (below Sherbrooke St.)

Something Wrong is available at Sam The Record Man and will soon be at HMV.

○ Vertigo Moves to the Beat of a Different Drum

MINIMALISM, ATHLETICS, AND EMOTION BLEND IN THE NEW PRODUCTION *LA VIE QUI BAT*

by Rachel Parsons

In the east end of Montreal, inconspicuously located on the side street of an industrial park, is the spacious and brightly-lit rehearsal studio of O Vertigo, one of Montreal's leading dance companies. Last Friday I had the chance to visit the studio, where the dancers were performing a run-through of Ginette Laurin's latest piece, *La Vie Qui Bat*. Dressed in gray pants and tops, and regular shoes, the nine dancers who performed the piece were in costume when I arrived. They looked surprisingly pedestrian, wearing something you or I might wear — until they started to move. Then the unusual talent of the O Vertigo dancers revealed itself. Aggressive leaps, dives and tumbles, sensitive minimalism, and breathtaking floor work brought these dancers to life in their artistic generosity and virtuosity. Set to the well-known percussion music of Steven Reich, *La Vie Qui Bat* is a rare and promising combination of elements that should not be missed.

Ginette Laurin, the company's founder, director, and sole choreographer trained as a gymnast



before moving into dance. The athleticism of Laurin's early years is evident in her choreography. Her dancers aggressively throw themselves and each other into space. Dance as a form of athletics takes on an emotional richness that is lacking in other forms of sport. *La Vie Qui Bat* shows how this emotional-athletic combina-

tion consistently tests the limits of the dancers' bodies.

The challenge for Laurin in this piece was working with music as a starting point. Generally, Laurin choreographs first, and the music follows. *La Vie Qui Bat* was different in that Steven Reich's 'Drumming' was a source of inspiration for the choreography instead of a subsequent addition to it.

"This dance, although fraught with raw energy, is pervaded by sequences whose intensity relies more on the concentration and minutiae of the gestures than on their scope," said Laurin. "The rhythm is etched in the flesh, with resolve and obstinacy. Steven Reich's music inspired me to create a dance polarized between order and chaos, between urban and tribal."

Donald Weikert, a McGill

graduate (B.Sc. in Biology), has been a dancer with O Vertigo for over two years now. He describes the company as more mature than most: "The dancers there have had a lot of training, and they know what they want artistically. They are less in pursuit of technique than...growing as artists."

As for Laurin's demeanor as a choreographer, Weikert said: "She is a demanding choreographer in that she likes things done quickly, she likes to see things run. She has really impressed me in the process of creating *La Vie Qui Bat*. She manages to tread the balance between being truly humane, and creating a satisfying work experience. In this piece she worked very instinctually. She didn't plan ahead, yet she always seemed to know where she's going."

We talked about *La Vie Qui Bat* for some time, and it became clear that the run-through I had seen earlier in the rehearsal studio was only a raw vision of what the piece would actually become. Weikert told me what he liked about the piece and described his experiences in rehearsing the piece.

"I like the mixture of the movement and the music, and that we will be accompanied by classical musicians on stage, it's quite a privilege. I find it a really satisfying show, one that unfolds really well. When you're doing a performance there's an incredible inevitability to it. It's like you just started a roller coaster ride; once it starts, you just can't stop. This piece is a good ride; it's a nice combination of exciting and satisfying. But the piece is still really fresh; it's really young. Once you begin performing the piece it starts to grow. You begin to tune in on what you're trying to do, to what your intentions should be. They may have been working on the lighting forever, but when we walk on stage it will be our first time with the lights, together with the costumes and scenery. There's all this information that you have to integrate, and not until it's all together and you have an audience can you know what the information is all about and how it all affects the dance. You end up with a very different dance experience when all the elements are there. Only then does the dance take on its proper depth."

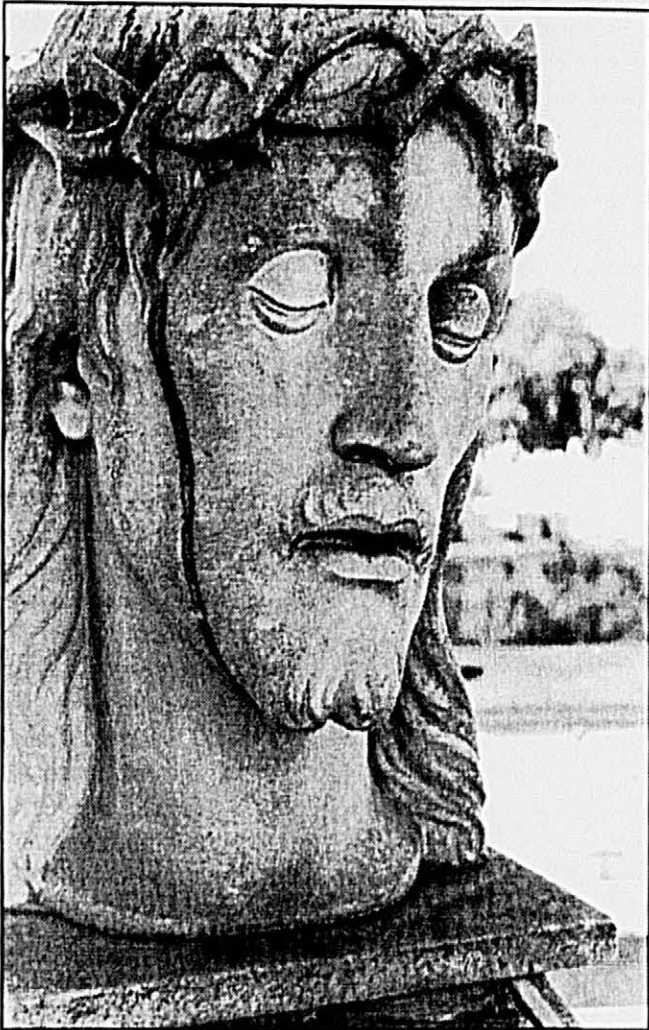
(continued on page 11)

Cuba Libre

photos by Paul Duffy



Outside a military compound. Panel reads: "We have and we will have socialism"



A Christ's head suffers from the weather at a cemetery in Habana.



Che Guevara peaks through the trees of PCC headquarters (Partido Comunista de Cuba).



Bombshelters litter even the suburbs of Veradero. This one was built only four years ago.



Looking into the capital. Perspective from the steps of La Universidad de la Habana, the oldest university in the Americas.



Tourists whizzing by would have been uncommon even five years ago. Since the early nineties, tourism has been developed out of necessity once the Russian government ceased subsidizing Cuba. Panel reads: "This flag, this sky, this land we will defend at whatever price necessary".

Bruno Pelletier: Master of the Show

by Roberta A. Capelovitch

Playing Michel Bergevin, a rock musician on the popular Québec police drama *Omertà 2*, Bruno Pelletier enters the scene to warn a friend and fellow musician that his powerful manager-agent is showing signs of cracking up: "Un chèque a bounced."

Hmmm... Bruno Pelletier as the bearer of bad news. Not a typical scene in the life of the real Bruno Pelletier, known primarily for taking on leading roles in French musicals, most recently in the international success *Notre-Dame de Paris*, and for his third album, *Miserere*, which hit double-Platinum in Québec last December.

Right now Bruno Pelletier is the most dynamic and versatile pop-rock singer on the Québec music scene. With a sound that leans more towards rock than that of Céline Dion, Pelletier is equally at ease singing in English, French and Italian, and incorporates different musical styles and phrasing - from Latin to a hint of country - into the melodies of his numbers. Whether it is acting before the camera or on stage, or belting out his songs before a packed concert hall or theatre audience, Bruno Pelletier has come into his own as a singer and performer.

Pumping up the Atmosphere in Place des Arts

Last Friday, March 19, at Place-des-Arts, Bruno Pelletier pumped up the atmosphere of Salle Wilfred Pelletier (probably no relation) with his energy, enthusiasm, excitement and spontaneity. Pelletier's opening was pure theatre. He took centre stage and confided in the audience: "I have a major problem: how to begin the show." Pelletier described how his production and his musical team had divided into two warring camps, each with their own distinctive idea of how the introduction should work.

The Producers wanted something loud and pompous: a megaphone-like voice proceeded to blare out praise for Bruno over the sound system,

hyping the singer in the clichés beloved of producers in all languages. Pelletier winced in mock exaggerated pain and cut off the blaring voice with a wave of his hand.

His second group, the Musicians, advised him to be a sensitive guy and give the audience intermittent updates on his emo-

gifted with a rich tenor voice that can also reach from the baritone range and hit falsetto notes. On stage, Pelletier dances, whirls with the movement of a Turkish dervish, mimes, runs around the stage and moves into the audience, taking full advantage of his natural ability as a dancer.

Between numbers Pelletier is

of course, Pelletier also played a lot of guitar and sang. At twenty-three he made the move to Montréal where he sang for local "cover" groups, did commercials and some television work - the kind of early work typical to all performers setting out on a career. Some old footage from this period, shown last Sunday on

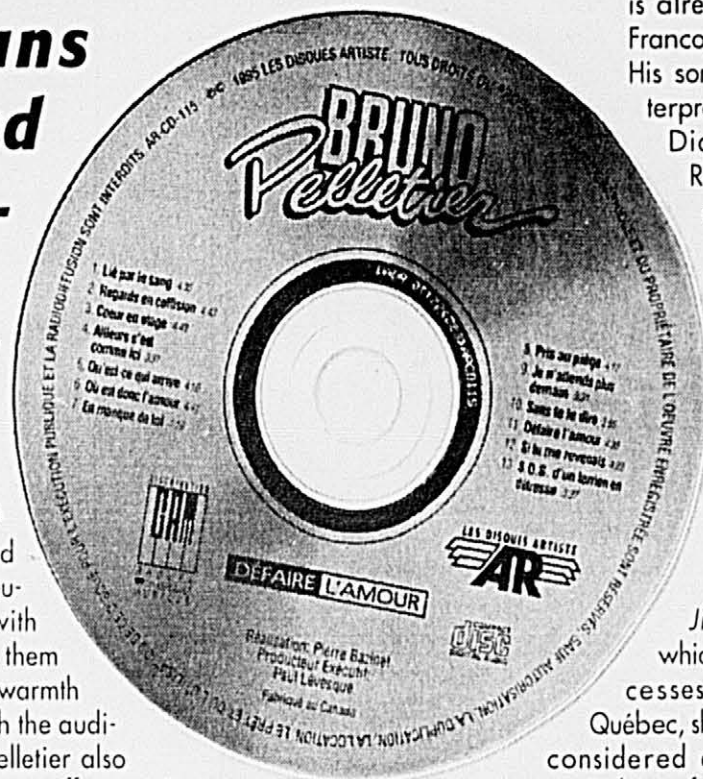
prove an important year. Not only was Pelletier's first album released with one song making it onto the charts - this same year would bring him in contact with a decisive career influence: Luc Plamondon. The name Luc Plamondon is starting to gain recognition in the English speaking world because of the success of

Notre-Dame de Paris, the hit musical which opened in Paris last September. The show was recently written up in *Time Magazine*. But Luc Plamondon is already a legendary Francophone song writer. His songs have been interpreted by the likes of Diane Dufresne, Robert Charlebois and Céline Dion, among others. He is also celebrated as the co-creator (book and lyrics), with Michel Berger (music) of the two rock operas, *Starmania* and *La Légende de Jimmy*, both of which were huge successes in France and Québec, shows that could be considered as francophone equivalents of Andrew Lloyd Webber or Tim Rice productions.

Plamondon, known for insisting on a having a major role in selecting the singers who will interpret his songs and the roles in his musicals, was literally casting about for a replacement for the role of Jimmy in *La légende de Jimmy*, a musical about a teenager who identifies with James Dean to the point of obsession. Plamondon invited Bruno Pelletier to audition, and engaged him on the spot for the role in the production that was currently in Montréal and went on to Québec. Plamondon spoke of his initial enchantment with a voice and a performer, perhaps most recently on the *Les Beaux Dimanches* special. Plamondon had to search for words when describing the connection he felt to a singer who has interpreted several leading roles in his musicals.

Bruno Pelletier would also sing in the revival of *Starmania*, first

On stage, Pelletier dances, whirls with the movement of a Turkish dervish, mimes, runs around the stage and moves into the audience, taking full advantage of his natural ability as a dancer.



completely relaxed and at ease with his audience. He chats with them and addresses them with a great deal of warmth and affection, which the audience returns. But Pelletier also cracks them up. He tosses off patter, performs comedy and does mime and magic acts that work. This talented singer can also put over a joke and put on an act. Yet the recent success of Bruno Pelletier is no accident. For the current Québec male pop singer-sensation, professional accolades, full houses and recognition as a solo artist have been fifteen years in the making.

Beginnings

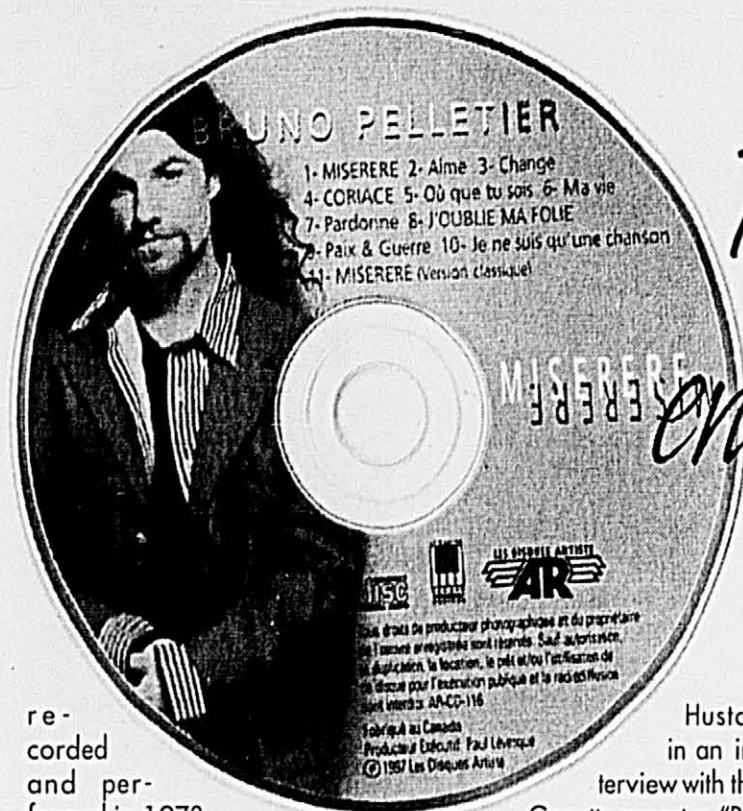
Bruno Pelletier was born in Charlesbourg, a suburb of Québec city to a middle class family - his father worked for IBM. As a seven year old, Bruno received a set of drums to channel his superabundant energies. (He must have whirled like a dervish even as a kid). Later, he would add guitar and voice to the drums. In CEGEP, Pelletier changed options six times. His studies brought him in contact with both dance and theatre and

Les beaux dimanches, (Radio Canada) reveals Bruno Pelletier among four Led Zeppelin look-alikes, a funny, if somewhat incongruous contrast to his tamer, more streamlined look for the nineties.

By 1992, Pelletier decided to sing primarily in French and formed a rock group called Pëll, and began to write original songs and music. That same year, Pelletier released his first album, unsurprisingly called *Bruno Pelletier*, an early effort that sold 10,000 copies. One song, *Tu pars*, made it to the top of the pop-rock music charts. While the album's success was modest, if decent, several songs from this album are among the favourites of "hard-core" - or perhaps, long standing - Pelletier fans.

Musical Madness: Meeting Luc Plamondon

Undeniably, 1992 would



re-corded and performed in 1978, and remounted in 1993 in Paris, France. Pelletier took over the role of Johnny Rockefeller, leader of the Black Stars, another role of youthful passion and rebellion. He would sing Johnny Rockefeller for over two years.

Despite his success in musicals, Pelletier pursued a solo singing career and returned to the recording studio. He released his second Album *Defaire L'Amour*, in 1995. Several songs from Pelletier's new album were penned by Plamondon, including the well known *S.O.S d'un terrien en détresse*. *Defaire L'Amour* would make a larger dent in the album buying public with sales of 30,000.

The Concert for the Saguenay River Flood Victims: Miserere Brings the Audience to their Feet

Pelletier's solo singing career went to a new level when he sang at the Molson Centre Concert / TV special staged by Québec musicians and singers in the summer of 1996 to raise money for victims of the Saguenay River flood. Pelletier's rendition of the song *Miserere* brought the Molson Centre audience of 22,000 to their feet. The next day people began calling record stores and asking to buy the song. And the calls kept coming. At the time a Bruno Pelletier recording of *Miserere* did not yet exist. It would take just over one year for Pelletier to put out the album - which immediately lit up the numbers on the Francophone music charts.

Miserere - Started as a Joke
Ironically Pelletier had originally decided to include *Miserere* on a performing tour that summer as a joke. A Québec tabloid had falsely reported that he was abandoning his somewhat low-key career as a pop singer to become an opera singer. "It was a mistake," Pelletier told *Miserere* The Song

Hustak in an interview with the *Gazette* reporter. "But it put it in my head to do a parody as part of my act. So during my tour I came on stage as an opera star and broke into *Miserere*, very serious at the beginning, and did a little ballet at the end as a joke" (*Gazette* Sept-Oct, 1997).

The joke would be abandoned for the

Saguenay flood victims Concert / TV Special. "It was not the place to fool around, to do it funny, so I sang it seriously. It is the hardest song I've ever sung, but I gave it 150%" (ibid). The only trace now remaining in Pelletier's performance of the original parodic take on *Miserere* occurs when the singer pauses at the end of the second-to-last phrase of the song to give a *trompe-oreille* illusion of an ending. Pelletier stands head bowed, the audience begins to applaud. Then he lifts his head to articulate the song's last phrase, "*Ancora non c'è*" in a rich, very full tone. And the audience is on its feet.

Miserere The Song

The "Yanni of Québec"

entertains and surprises

The song *Miserere*, written in Italian, has a diverse set of artistic origins. It was written for the opera singer Pavarotti by the Italian lyricist Zuccherro with music by Bono of the rock group U2. Later, it was recorded and popularized in Europe by Andreas Boccelli. Bruno Pelletier sings both classical and pop versions of the song on his album. At the concert last Friday, Pelletier's singing never became slick; he articulated the emotional quality of the song throughout.

The popularity of *Miserere* album is not limited to the title song. It extends to other ballads that have also become favourites with Québec audiences and radio listeners.

Most notably, the moving ballad *Aime*, spent 10 weeks at number

one an instant Québec-wide best-seller. It hit double Platinum, or 200,000 copies sold by December 1998, and has also made it onto the English Canadian Pop charts. Another way to look at Pelletier's phenomenal rise is to pinpoint the different roles he has played at the annual Québec Music Industry, or Adisc Awards.

In 1996 Bruno Pelletier was the performer invited to sing all the nominated songs during the show. At the 1997 Awards Gala, Pelletier received one Felix Award, (an award similar to the Canadian Juno or the American Grammy) for Best Male Singer. In 1998, Pelletier won three Felix Awards: One for Best-selling Album, one for Best Pop-Rock Album and a third for Best Live Concert Show and Performance.

Notre-Dame de Paris: The Role of Gringoire:

If this kind of success were not enough, conquering the local audience is always sweet. Luc Plamondon offered him the role of Gringoire, the Poet-narrator in *Notre-Dame de Paris*.

Plamondon's current musical collaboration with Richard Cocciante. Pelletier has commented on his interest in the opportunity to originate a role in a musical, rather than simply taking on a role in mid-run. *Notre-Dame de Paris* re-tells and simplifies the Victor Hugo story of Quasimodo, the hunchback bell ringer of *Notre-Dame Cathedral*, living in Paris at the turn of the fifteenth century. Quasimodo, of course, falls in love with Esméralda, a beautiful pagan gypsy girl. Despite the historical references, the treatment of many of the themes in the musical is modern, from the role played by homeless people - the people without papers, to a comment on contemporary technologies made by a parallel to the destruction of Cathedrals by the advent of the printing press.

The opening number, a bravura *Il est le temps des Cathédrales* sung by Pelletier, sets the tone and historical theme of the musical. It is also resung at the end to frame the story and summon an audience ovation. Pelletier brought the audience to its feet at *Place des Arts* when he belted out this vocal showpiece number with conviction and an expansion of his voice.

Back to Place des Arts

At Friday night's concert, Pelletier was backed by: Mario Hebert (electric guitar) and Francesco Verrechia (acoustic guitar, vocals), Martin Lirette (bass) Charles Guillemette (drums) Pierre Grimard (piano/keyboard) and Thérèse Ryan (cello).

The light show by Alain Lortie, who has also designed the lighting for Peter Gabriel, *Notre-Dame de Paris*, and *Starmania*, among other projects, was stunning. Of particular note: one lighting effect that created a 3-D hologram and projected a mosaic of blue and purple light onto the white layers of balconies.

Nancy Dumais opened the show with six numbers from her debut album *Parler aux anges*, an album for which she received several Felix nominations this past fall.

Bruno Pelletier has been quoted on his approach to a show: "I go inside myself to push the limits of my craziness. I want the people leaving the show to have the impression that they know me better. I don't want them to think that they spent a couple of hours with an empty vocalizer. I want them to say, 'Wow! I didn't expect that.' I think up a lot of surprises." (*La Presse*, February 21, 1998. Quotation translated by the *McGill Daily*)

Given his range of talents and interests, audiences can count on Bruno Pelletier to surprise and entertain.

Notre-Dame de Paris is playing at the Théâtre St-Denis from March 30-June 3. The run is sold out. The musical can also be seen at the National Arts Center in Ottawa, June 3-July 4, and in Toronto at the Princess of Wales Theatre, July 8-12 inclusive.

Miserere: The Album Hits Double Platinum

Released at the end of August 1997, The *Miserere* album was

Sending a Message

FROM THE OLD TELEGRAPH

by Margot Berrill

I recently went to Old Montreal to see an art exhibition called *uh...ummmm...ahh...New Interventions*. I found myself inside the beautiful old Montreal Telegraph building, faced with a couple of walls covered in dirty dishes, a map of Montréal made out of tape, a detailed description of a feast, and other intriguing installations. This exhibition is a collaboration of the Masters of Fine Arts students in sculpture, ceramics and fibers at Concordia University, including work by eleven artists in all and ranging in materials from steel to jello.

I was initially drawn to a piece called *dirty dishes* by Diane Borsato. In the corner of the room cutlery made its way up the wall, vaguely reminiscent of a school of fish or a flock of birds. Food encrusted utensils lead each other up the wall with melted plastic handles mingled with fancy silver; a collection that could have come out of anyone's cutlery drawer. Complementing the cutlery is a wall of dirty dishes presented like precious heirlooms or goods displayed in a storefront.

What makes this association disconcerting is that every dish has remnants of food coating it: bright yellow goo and chicken-like globs look like they're left over from a dinner party two weeks ago. (Apparently when the dishes were installed they smelled pretty strong as the food was still drying, and the stench gave an unusual atmosphere to the exhibition for a few days.) Overall *dirty dishes* makes interesting connections between the traditions of domesticity and the subversive reaction to such traditions.

In the next room I was drawn to what looked like a cut in the wall. The piece by Nadia Myre *artifact #29, from the tunnel of love; hover baby, hover* consists of a long, thin, steel box with a window implanted into the wall. Inside of this mysterious, sterile box is a long piece of gauze bandage that looks like it's been ripped from an oozing wound. It simultaneously conjures violence (the blood, the actual implant into the building) and healing, or the lack thereof, by the fact that the bandage is not wrapped around

anything. I also wondered about who or what had removed the bandage.

Some of my questions were answered by Janet Bellotto, one of the other artists who was monitoring the gallery at the time. She explained to me that many of the artists in the exhibition were responding to the display space itself, within the pieces. She suggested that Myre's creation could be a response to the history of the Montreal Telegraph, as the piece cuts into the veins of the architecture itself. Bellotto mentioned that the Telegraph had been the first place in Canada to receive news of WWI, and had then spread the information across the country. Within this historical context, *artifact #29...* takes on an entirely different tone.

Janet Bellotto's own contribution to the exhibition is called *remnants from rapture of tongues: serving the banquet #1*. The first introduction to the piece is an explanation of a performance dinner that Bellotto held right before the exhibition opened. She invited an audience

of fifteen men to dinner and cooked a decadent seven course meal, with each course presented as acts I - VII. Each act was titled in a way that illustrated the atmosphere she was attempting to create (i.e.: Silence, Manners of the Table, Language and Dinner Conversation etc...). Leftovers from the dinner performance are now part of the exhibit: a bell, a bowl with soap, a hot plate, curtains. The actual food leftovers can be found in Diane Borsato's *dirty dishes*. In the main room of the show a large quirky chandelier hangs over the space where the dinner table presumably stood. Under the dim lighting, there is definitely a feeling that something of interest happened at this feast. Bellotto's piece focuses on the connections between food and performance. *Remnants from rapture of tongues...* considers the social roles of men and women, and how people communicate within their established roles. The fact that the title ends with "#1" illustrates that it was an initial performance, and hopefully, Bellotto said more will fol-

low.

While I've focused on only three of the pieces in this exhibition the whole show is cohesive and intriguing with every artist producing something unique. One of the most significant aspects of *Uh...ummmm...ahh...New Interventions*; is that the group who produced the show are all students, and are all Montréal artists. The work illustrates much more than its ambiguous title suggests. Like the old Telegraph building, *Uh...ummmm...ahh...New Interventions* relays an important message, but yells it out in yellow goo, plastic forks, and jello.

Uh...ummmm...ahh... : New Interventions runs until March 28, 1999. The Montreal Telegraph is open Wednesday to Saturday, 12:00 - 5:00 PM, and is located at 206 rue de l'hôpital (in Old Montreal, near the Place d'Armes métro). For more information call 848 - 4607.

Inner Mission

by Melanie Bernard

I'm confused as I walk down the ice-covered steps leading up to the building. I check the address: 3647

University Street. This is the address they gave me, but where is the radio station? I always thought this was just the QPIRG building. I approach the door only to discover it is locked. Looking at the list of the building's tenants I read a sign that says: CKUT 90.3 FM. I push the buzzer and await a response. An assaulting buzzing noise rings through

the air and I reach for the handle, pulling open the door. I venture inside.

Much to my surprise, there's no one sitting at a desk waiting to welcome or guide me. All I see is a staircase and a door to my right. Which way to go? I decide to try for the door. Walking down the corridor I observe the details that make up the unfamiliar environment. The walls are

covered in posters and papers, ads and announcements. Upcoming events, sign-up sheets, propaganda. "CKUT: Giving a voice to the voiceless." What does that mean? I try the first door: Wrong. The bathroom is not what I'm looking for. Door number two is open, so I take a quick peek inside. My gaze stumbles hesitantly upon a quick-moving, smooth talking rasta man. Surrounding him is all sorts of electronic equipment foreign to my technologically ignorant mind. Some of this stuff looks pretty intimidating. The mixing board seems as though it could swallow me whole with all of its buttons and switches. The man inside is hard at work, so I think better than to interrupt his concentration. On I go on my adventure.

The following door reads: "Music library: Keep door locked at all times". Despite this warning, the door is wide open, so I

risk inviting myself inside. I am in musical heaven! My eyes stare in disbelief at the row upon row of CD's stacked from floor to ceiling and from wall to wall. The sweet smell of old vinyl fills my nostrils as I stroll through the aisles. Where is everybody? The room is empty. As I ponder how long it would take a person to listen to all that music, I exit the room and head for the last door in front of me.

Before entering the room, however, I see that a red light is on above the doorframe. "On air", it says. I look through the glass at someone sitting at a desk with a headset on, talking into a microphone. As her lips move, I hear her voice projected over the speakers on the ceiling. So this is how it's done! The DJ's just sit in there and play their music and talk to the walls. That must feel a bit awkward, just talking into thin air like that. This woman doesn't

seem nervous in the slightest. In fact, I'm quite impressed by the smooth texture of her voice iced with a rich

African accent. It's nice to finally put a face to the voice that often speaks to me through my stereo.

Not wanting to disturb this art in action, I silently slip away from the door and make my way back to the entrance.

Although I can't see what's at the top of the stairs, I can hear voices from above, so I decide to try my luck up there. On my way up I collide with someone running distractedly in the opposite direction. Before I have the chance to apologize, they're gone out the front door. "Weird place this is", I think to myself.

The door at the top of the stairs is open, so I hesitantly saunter inside. This time there is a desk, but the seat is vacant. Go figure. So where were those voices coming from? There's gotta be some-

one up here, cause I heard voices and...My train of thought is momentarily interrupted by the scent in the air: a mixture of fresh coffee and

photocopies. An odd combination. The tables in the room are scattered with papers and notebooks, and the couches look

worn and inviting. There's something strangely comforting and welcoming about this new place. The room looks well

lived in. Suddenly, a voice speaks to me from somewhere: "Are you looking for someone?" I stumble my reply "Ummmm...I read somewhere that you guys are looking for volunteers. I ummmm...I was just..." The friendly face smiles warmly, saying "We're ALWAYS looking for volunteers. Make yourself at home. Welcome to CKUT." I let out a sigh of relief and success. Here I am. Mission accomplished.

SCENE

LOCALLY

by Tyler Hargreaves

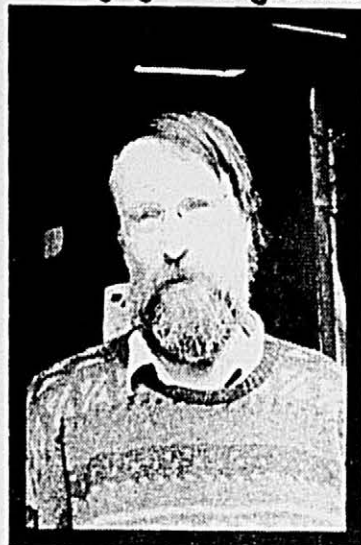


PHOTO BY CELINE HEINBECKER

Name: Adrian King-Edwards
Occupation: Owner of The Word Bookstore
Topic: Graffiti

Is graffiti art or a public nuisance?

I enjoy graffiti particularly when it is a message or a slogan. It is also a way for people to express humour. So in that sense it is an art form but then it often occurs on people's property or house and affects things that people own, so it goes both ways.

How would you deal with it to avoid the destruction of public property?

Well, there is another whole issue here that is the posters that everyone puts up all over the ghetto. I like that because it is a sign of life and of people interacting with their environment and breaking the monotony. It shows that the University is active. But I get upset because the city spends literally thousands of dollars on cleaning it up every week. Graffiti is similar in that it is a sign of life but it can be less harmful.

Is graffiti a part of our modern society that we want to preserve for people to look back at in the future?

I know that there are already books that have been published that chronicle some graffiti on the New York City subway system. I think that any art that is so widespread is something that is helpful to be recorded for future generations.

In recording it do you distinguish between graffiti that is art as opposed to people marking territory?

I think that people's art and expression is more important to record than tags.

Why do people do it?

It basically is to make a statement. To say "I am here." It is some people's way of making their mark.

These people are often youth. Is it a rebellion thing?

It is rebellious acts to begin with that evolve into the destruction of public property.

What did you do as a rebellious youth?

(Pause)...I got arrested for possession of marijuana when I was young. When I was a student at McGill I was heavily into anti-Vietnam war demonstrations.

FLICKS FROM THE SWAMP

Adventures in Film Reviewing

EPISODE I: *LOCK, STOCK AND TWO SMOKING BARRELS*

by Beverly Swamp,
accidental terrorist

I was a miracle we even made it out of the building alive. I mean, if you can just picture it, the whole third floor of the Frank Dawson Adams Building gutted by the blast and the street below showered in shards of broken glass...

"This movie did good business because it works, it's funny and people liked it. Gangster movies show the underside of a part of the life that is specific to one part of the world. You can slip from side to side of good and bad - it makes things unpredictable. *Lock, Stock and Two Smoking Barrels* isn't like your typical American action film where the meteor is after Bruce Willis." - Dexter Fletcher.

Fletcher, child star in *Bugsy Malone* and *The Elephant Man*, is all grown up and talkin' with abbreviated vocals on a long distance line from London that pauses and burps twixt me and he. After a stint of good old fashioned London theatrical training, Fletcher is getting back into films. His latest performance is as Soap, a straight man among copious hoodlums in Guy Ritchie's enormously successful *Lock Stock and Two Smoking Barrels*, to be released in North America on Friday. "It was very well written," says Fletcher, "Guy Ritchie gave me the opportunity to make someone totally normal and then set that idea on it's head. The colder I could make it, the funnier it was. [Soap] is absolutely petrified, and he's trying to make it as tough as he can".

Fletcher is currently working on *Topsy Turvy*, with director Mike Leigh, whose *Naked* was one of the flash points in British cinema in the last few years. Movies from the UK have done good business across the blue divide lately, as the sales figures for *Trainspotting*, *Four Weddings and a Funeral*, *The Full*

Monty, and *Elizabeth* attest. Those of us monitoring the accents of award recipients at the Oscars last weekend, can stipulate that the film culture of that silly little bunch of islands has really come of age after decades of underfunded, undervalued and TV-dominated productions.

Thanks to Polygram Filmed Entertainment, The Daily managed to screen a preview of the movie last Friday in Frank Dawson Adams, which I was supposed to M.C. Due to the misbegotten braggarts at the Public Transit system, I arrived late and found that some ass-hole, posing as the "McGill Daily Film Columnist" had already announced the film. Typical, in this town full of men with big mouths and no guts.

I lurked in the back of the auditorium with my beloved V. I was as ornery as a Texan chimichanga and raring to go buck wild on the impostor. But I got distracted by the movie.

Like most contemporary work that expects to get the better of the wet American mind, *Lock, Stock* is heavy on style and swift in motion. This means that there are a lot of guns, cool schmaltzy music and everybody wears exceptionally comfortable pants.

The story follows three or four packs of villains all after the same loot, which manages to change owners six or seven times throughout the picture. The chase gets rolling when four friends, Bacon, Soap, Tom and Eddie (Jason Statham, Dexter Fletcher, Jason Flemyng and Nick Moran) are cheated into debt by London crime lord, gambler and occasional pornographer Hatchet Harry. In their efforts to relieve the debt, they happen upon pot-heads, gangsters, enforcers, hitmen and petty thieves: a dialect-ridden panoply of the harrier limbs of London. "There's a lot of characters that are brought together by the climax, by



the mystery at the end of it," says Fletcher, "Everyone's out of their depth and don't realize it."

To my mind, *Lock, Stock* has something of the swindle film tucked into its narrative envelope. It's as much *The Grifters*, *The Sting*, and *Dirty Rotten Scoundrels* as it is *Pulp Fiction* and *Goodfellas*. As Fletcher notes: "It sends up the whole idea of the gangster movie, taking a wry smile at the whole genre." There are caboodles of quaint violence, surfeiting measures of music-video and enough dramatic reversals to accord with the vogue of the complicated plot à la *The Usual Suspects* and *L. A. Confidential*. It's trashy, yeah, but in that cute, kindly smiling way. Besides, peer deep within thy soul, reader - for thou art trash-like too.

We waited until the credits rolled, until the impostor exited with his girlfriend. My beloved V.

and I pursued hotly, like meteors after Bruce Willis. We followed them down the stairs, accosted them and dragged them into a blind hallway. V. made short work of the girl with a "concussive" right hook and I started to give the impostor the treatment. Suddenly, I looked down at his face. He was absolutely petrified, but trying to make it as tough as he could, gritting under my onslaught. My resolve thawed at his pathetic zitty face, but the next thing I knew, V. busts out with a hand grenade and darts for the door, grabbing my wrist and pulling. We ran, leapt ... and survived the devastation. Afterwards, we went for frozen yogurt.

When Fletcher called Monday morning, I told him the screening went swimmingly.

Lock, Stock and Two Smoking Barrels opens tomorrow.

The 8th Record Debut

AN INTERVIEW WITH SEBADOH

by Natalia
Lorentziadis

Sebadoh has been around since the beginning of the Rock 'n Roll fever of the early 90's, along with bands like Sonic Youth and Nirvana. And yet this 'thirty-something' band has not dissolved into the post-Cobain copycat frenzy. Instead Sebadoh has just released what could be called their eighth and most solid album, *The Sebadoh*.

The Sebadoh has a more coherent sound than all of the band's previous releases, with a balanced song contribution from both vocalist/guitarist Lou Barlow and bassist/vocalist Jason Lowenstein. The interchange between Lou's sentimental ballads and Jason's tight and hard-edged rock sound is far more appealing and constant than it has been in the past. Equipped with a new drummer and ready for a new beginning, Sebadoh has managed to finally pull itself together.

Sebadoh's recent performance at the Cabaret was quite telling of their experience as a band. With opening acts that paled next to Sebadoh, the show was entertaining yet not quite as breathtaking as one would hope. Lou Barlow struggled with an irritating cold, (which he complained about to the audience), which may have accounted for their lack of pounding energy that live Rock 'n Roll requires.

Talent and versatility, however, overflowed from the three piece band as instruments switching hands and vocals were shared.

Jason, Lou and Russ Pollard (drummer) all had a go at the mic, diverting the focus from any single frontman. However the variety of sound, mixture of voices and tone, combined with the constant movement of the members on stage, as they clumsily traded instruments, ended up being somewhat distracting. It exemplified the inconsistency and diversity with which the band has often been labeled.

After talking to Jason Lowenstein for a while, it became clear that Sebadoh, after 10 years of live performance, is working outside the present 'new rock' structure. They are a band

that has taken a long time to mature and yet with this last album, they may find themselves experiencing another breakthrough - or perhaps the only break through they've ever had.

Daily: Do interviews make you nervous?

Jason: Not anymore, they used to...

D: So where were you before Montreal?

J: We were in Toronto the night before last and then we had what was supposed to be a day off but what was meant to be about four hours of interviews ended up being six hours!

D: That puts a lot of pressure on you but also the interviewers...

J: I can understand why it would make an interviewer nervous, you know, thinking they're going to ask the same shit...

D: Yeah I know and I don't want that to be the case here.

J: Well, you've got an interview challenge! (boyish silly laugh) [I thought it was devious at first but later found out that he always laughs with the same slyness]

D: What are the implications



of the latest album's title "*The Sebadoh*"—It's quite definitive. Does this mean Sebadoh has finally come to a conclusion?

J: I hope we never come to a

conclusion—When we were recording the last album we were getting kind of cocky [stumbles on words]...well you know not cocky but just in a funny way, you know - we were just trying to make it harder on our record label so we told them that we want to be called "*The Sebadoh*" from now on. As a joke - like saying call me "sir". The thing is they didn't think it was funny and they treated it seriously. So we decided to use it for a title and our new joke after that is that after 8 years this is our debut record. (that same laugh again)

D: You seem quite inconsistent as a band, sound-wise, label-wise and member-wise - have you now found your equilibrium?

J: We've been working towards this equilibrium for a while. Yes we've had a lot of member changes but we've also been around for 10 years. We've had 3 different people come in and out, but at the same time if you break that up into chunks, sometimes it's a whole band's lifespan.

D: A lot of people have been introduced to you solely through this album and don't know that you've been around for so long...

J: It's interesting that your next record may be the first one anyone ever hears...So you better put your best foot forward (giggles). (mockingly) "We used to be good!" That's not the kind of thing you want to have to say. (more chuckling)

D: You've written eight songs for this last album. How does this affect your role in the band and how does this affect you personally?

J: It makes it more exciting because I've always been trying to write songs and what I've written in the last couple of years is

good enough for me to stand behind. But I'm never going to catch up to the amount of songs that Lou has written and is able to play at a concert. [This sounds like a complaint to me] But some people don't even read the sleeves of the record!...I do!!

D: Is the media accountable

Australia...

D: How was Japan?

J: Really strange—I don't know if they understand the lyrics all in all. You know in Japan it's mandatory that all imported music is translated into Japanese...I swear to God! And the great thing



SEBADOH: LOU BARLOW, RUSS POLLARD, AND JASON LOEWENSTEIN

for placing the vocalist at the center of a band?

J: Yeah, it's obvious. If a person goes to see a band that's the person they're going to be looking for...hopefully! I can understand why that's true but I don't think of bands that way when I listen to them. People listen on different dimensions...

D: What's the worst album you think you've done? One that you wish you could do over?

J: [Takes a while to answer] I wish we could do *Harmacy* over. We felt like we gave up a lot of control recording it. For *The Sebadoh* we stayed in the control room the entire time - we stayed really involved with the process - from the practicing to the final mix. We are totally proud of what we came up with. We have finally come to the point where we can say that something we've done is not good enough and spend the time to improve it...It took us 10 years to be able to do that!

D: What was the one album you had the most fun touring for?

J: *Harmacy*...we had a great time, we had never been on tour for that long—Europe, Japan,

about that is that after they translate it into Japanese they translate it back into English so they end up with this whole other meaning - it's really amazing. Lyrics end up being these strange poems...Sometimes they come up with better stuff than what we wrote - especially on *Harmacy*. (chuckles)

D: What's your view on the MP3 issue and on music being downloaded off the internet? It seems to have a lot of people worried.

J: I'm so glad it's worrying everybody. It thrills me...everything in the world is owned by this company called Seagrams now. They have bought out the parent companies of all these huge record labels. It's amazing how conglomerated it is now. If you can make a powerful company like that worry, I think that's a fucking great thing.

D: What about your own royalties as musicians?

J: I don't care. I want to see what happens. If a musician wants to still make money from their record they should just make the version that they put on the net a little bit lower quality. It's exciting! Anything that can shake up everything is a really good idea.

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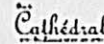
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This made sense to me and I look forward to seeing the piece in the context of a performance.

Performances are March 31, April 1, 2 and 3, 1999 - 8 p.m. (post-performance discussion with the artists on April 2nd), and are located at the Pierre-Mercure Hall of the Centre Pierre-Péladeau. Student tickets are \$18, call 987-6919

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○ Vertigo continued from page 4

In general, I really liked this piece (or the raw version I saw of it). O Vertigo is a strong and effective company, and I encourage anyone to go see them. At some points, the music did begin to feel repetitive, although near the end the score is very uplifting. The one-hour piece for bongo, drums, marimbas, glockenspiels, voice and piccolo will be played live for the performances by La Société De

Musique Contemporaine du Québec. This should add considerably to the enjoyment of the piece for both the audience and the dancers.

On the dance side, the choreography is good. There is a lot of diversity to the movement. Weikert has a duet with Kenneth Gould that is incredibly steady and concentrated, whereas Marie-Claude Rodrigue performs an impressive solo exploding with

speed and dynamism in all directions. At some points, I worried about the minimalism in the piece. There is much of it and at times it is rather ineffective, although near the end it becomes more intense and meaningful. Weikert responded that I should view the minimalism as a counterpoint to the more substantial movement of the piece and that its place would be more clear to me with the proper lighting.

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